



Cleveland Art



October 2008

The Cleveland Museum of Art Members Magazine

From the Director

A new exhibition in a new exhibition space

Dear Members,

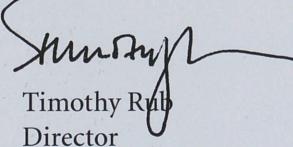
On October 19 we will inaugurate the new Kelvin & Eleanor Smith Foundation Exhibition Hall in the east wing in spectacular fashion with the presentation of *Artistic Luxury: Fabergé, Tiffany, Lalique*. This exhibition evokes a moment, just over 100 years ago, when three of the greatest designers of the modern era—Peter Carl Fabergé in Russia, Louis Comfort Tiffany in the United States, and René Lalique in France—were engaged in a spirited creative rivalry. The exhibition devotes a separate gallery to each artist and focuses on the only time they exhibited together: at the Exposition Universelle in Paris in 1900. Curator of Decorative Art and Design Stephen Harrison's article provides a lively introduction to the exhibition he has organized, so I will focus on the new space in which it will be shown.

This new gallery offers wonderful opportunities because of its unique shape and versatile configuration. It can, as for *Artistic Luxury*, be used for one large exhibition. Or it can present several shows at once, as we will see in March with the simultaneous opening of *Friedlander*, a survey of the work of the great American photographer Lee Friedlander, and *Art and Power in the Central African Savanna*, an exhibition that explores the unique role of sculpture in several sub-Saharan African societies. In a few years' time we will have two more special exhibition galleries as well as a number of spaces in which to rotate works of art from our own collection.

Another important feature of the new gallery is its location, which happens to embody a familiar retail precept: put something special at the very back of the store so that shoppers will see many different (and presumably tempting) things along the way. When our entire expansion project is finished, visitors will enter our special exhibitions by first walking through various parts of the museum. Since this new gallery is located in the lower level at the east end of the new atrium, visitors on their way to see a special exhibition will have many opportunities to enjoy all that the museum has to offer, from the permanent collection and educational programs to our celebrated VIVA! and Gala series and amenities such as a new store and restaurant, all of which will establish the museum as a destination point and a very exciting place to be.

We look forward to seeing you soon. Until then, all the best.

Sincerely yours,


Timothy Rub
Director

What's Happening

● Reminder: Members Annual Meeting

Sunday, September 28, 2:00
A presentation by the director reviewing last year and looking ahead. Get free tickets at the box office.

● Members Opening for Artistic Luxury

Saturday, October 18, 6:30–9:30
Director's welcome at 7:00, followed by a reception and overview of the exhibition, with refreshments, music, and shopping. Reserve your tickets by October 14. \$35 member adults, \$55 nonmember adult guests. Fellow-level members and higher attend free but require a ticket. Call or visit the box office.

● Members Preview Days

Friday, October 17, 2:00–5:00
Saturday, October 18, 10:00–5:00

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Calling All E-mails!

Did you receive an e-mail from the Membership Department during the summer? If not, then we do not have your e-mail address on file. Many times opportunities arise for member events/travel/promotions that because of magazine deadlines can only be communicated by e-mail. Please e-mail membership@clevelandart.org and we'll put you on our list! CMA will not sell or trade your e-mail address with other organizations.

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Artistic Luxury in the Belle Époque

Art from the gilded twilight of the old order

For those individuals enriched by the industrial advances of the 19th century, the new century presented an opportunity to enjoy the fruits of their labors. In the world of the Belle Époque, an era of optimism, frivolity, and conspicuous consumption, no rose-colored glasses were needed. Eventually the winds of war and revolution would blow back in their faces, but for the last decade of the 19th century and the first years of the 20th, life was beautiful for a privileged few.

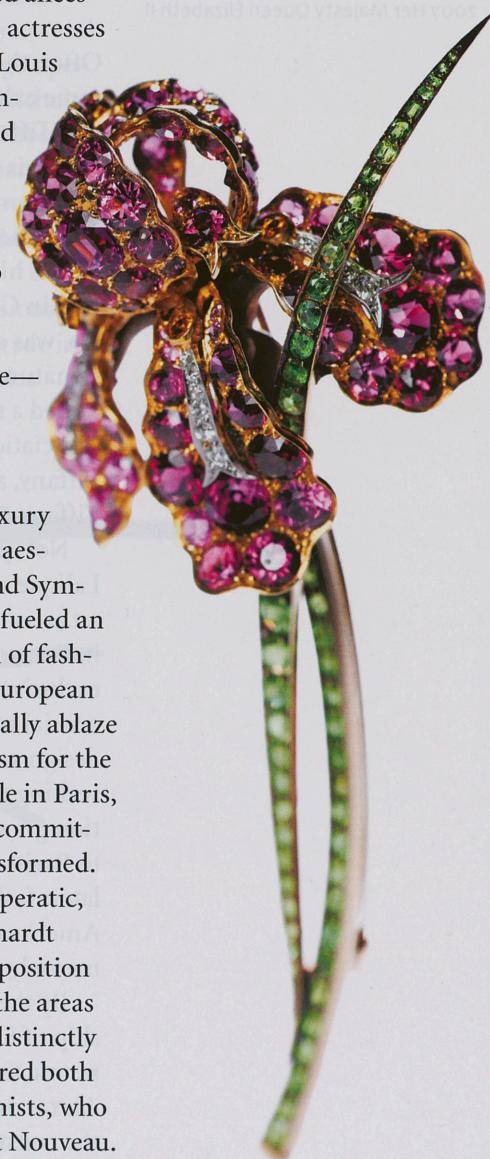
Luxury always symbolizes social power, linking ostentation with aristocracy. Image was paramount in the lives of society mavens, and adornment represented rank and suggested ancestry, breeding, and taste. Royalty for Peter Carl Fabergé, actresses for René Lalique, and presidents and industrialists for Louis Comfort Tiffany were crucial to their enterprise. In contrast to Lalique's demure approach to fame, Fabergé and Tiffany openly trumpeted their connections, which often directly led to further commissions and sales. Fabergé, for example, found willing clients in the fashionable Duchess of Marlborough (the former Consuelo Vanderbilt) and Cleveland's J. H. Wade, an early benefactor of the museum.

A luxurious work had to be rare and costly, of course—but to be thought of as artistic, its materials had to be exploited in a clever and creative way. Fabergé, Tiffany, and Lalique adopted the same strategy to boost their sales and broaden their markets: the presentation of luxury goods as art, invested with the imaginative energy and aesthetic refinement of Art Nouveau, early modernism, and Symbolism. Thus they encouraged the self-indulgence that fueled an efflorescence of luxury goods and conquered the realm of fashion, which was just beginning to coalesce around the European style center of Paris. Known as the “City of Light,” literally ablaze with electric illumination, the city glowed with optimism for the future. To participate in the 1900 Exposition Universelle in Paris, countries appointed commissioners, formed selection committees, and began appropriating funds. The city was transformed.

Against a backdrop of legendary dance, theatrical, operatic, and musical performances by such stars as Sarah Bernhardt and Loïe Fuller, more than 50 million visitors to the exposition watched an aesthetic drama of a different kind within the areas set aside for jewelry and luxurious objects, where two distinctly opposing camps emerged: the traditionalists, who favored both historical and nationalistic styles, and the early modernists, who championed the organic and symbolic forms of the Art Nouveau.

Iris Brooch, c. 1900–1901. Tiffany & Co. Pink tourmalines, demantoid garnets, platinum. Primavera Gallery, New York

Nestling Swallows (fragment). Circa 1900. René Lalique. Clear rock crystal, diamonds, platinum.





Cigarette Case, 1908. House of Fabergé. Gold, enamel, diamonds. The Royal Collection © 2007 Her Majesty Queen Elizabeth II

Often these two schools of thought were juxtaposed within the same exhibit, as in the House of Fabergé or the displays of the two Tiffanys.

Louis Comfort Tiffany had first revealed his artistic proclivities in small showings in art leagues and clubs in New York City. The first major world's fair in which Louis Tiffany exhibited as his own firm was the 1893 World's Columbian Exposition in Chicago, just a year after his Tiffany Glass & Decorating Co. was established on Long Island and the production of his signature ware, Favrile glass, had begun. Though Louis maintained a separate company, he nevertheless benefited from the association with the firm founded by his father, Charles Lewis Tiffany, and reciprocated by situating his booth next to that of Tiffany & Co., lending it an artistic dimension.

Not quite a generation younger than Louis Tiffany, René Lalique also studied drawing and developed professionally as an artist. Lalique began showing in the 1880s at exhibitions in Paris, and later at the prestigious salons formerly dedicated exclusively to painting and sculpture. These showings were crucial to his exposure among Paris's watchful and influential design set, who held many of the cards for a young designer seeking to establish his own reputation. As Lalique's reputation grew, his work began to find favor with those who looked to Paris as a style center, traveling long distances to revel in the latest fashions for entertainment and adornment. Well-heeled Americans were chief among them, outdone only by the immensely wealthy Russian aristocracy.

By the end of the 19th century the long-standing relationship of France and Russia was strengthened by social and economic ties. To publicize this bond, Tsar Nicholas II and Tsarina Alexandra Feodorovna traveled to Paris in 1896 to inaugurate the construction of the Pont Alexandre III across the Seine.

Due to return in 1900 for the official opening of the bridge before the fair, the tsar and tsarina abruptly canceled their plans, allegedly because of the empress's fear of assassination. Russia was nonetheless represented at the exposition, with displays ranging from traditional Russian architecture and folk art to symbols of imperial power such as vestments worn at the coronation of Nicholas II, complete with a miniature replica of the crown jewels by the House of Fabergé.

Almost Tiffany's age, Peter Carl Fabergé had taken over the House of Fabergé, his father's jewelry business, in 1870 and was thus more established than Tiffany or Lalique, who were still regarded as artisans. If Lalique was the quintessential Art Nouveau designer at the 1900 exposition, Fabergé represented the traditional. His command of 18th-century styles, honed by years of studying objets d'art in the Hermitage, enabled him to achieve, through his workmasters, the same incomparable *guilloché* (machine-engraved) enamelwork found on period examples. Yet despite his historicist sensibility, Fabergé was well aware of the trend toward Art Nouveau, which was finding increasing favor with the imperial family.

The many gold and bejeweled snuffboxes, cigarette cases, jewelry, and works of silver bestowed by Russian diplomats and the tsar on official visits to Paris helped establish Fabergé's position among traditionalists in Paris. The 1896 visit by Nicholas II and Alexandra Feodorovna resulted in a plethora of Fabergé objects in the hands of influential Parisians just as preparations for the fair began. All three—Fabergé, Tiffany, Lalique—were poised at this point in their careers to show the world their best work at the dawn of the new century.

Though in 1900 the revolutions and political convulsions that would overturn the old order were more than a decade in the future, Tiffany & Co. underwent a crisis when Charles



Nesting Swallows Ornamental Comb,
c. 1906–8. René Lalique. Carved horn,
gold, diamonds. Private collection



The Eiffel Tower and skyline of Paris, the "City of Light," in 1900

Lewis Tiffany died in 1902. His son took the helm and, after consolidating his authority, faced one of the biggest challenges of his career. Should he change everything his father had achieved and move Tiffany & Co. toward more progressive design? Or should he maintain Tiffany & Co.'s conservative identity? In the end, Louis kept his own studio as a separate company and began to integrate aspects of his modern design into Tiffany & Co.'s production. René Lalique faced nearly the same dilemma, having energetically promoted pre-

war Art Nouveau as an art movement. However, because of his experience in marketing, he was able leap to a new level—a complete reinvention of his work. Between 1909 and 1912, Lalique experimented increasingly with making glass on a mass-production scale, which led to a vastly successful new career, and another triumph in 1925 with his forward-looking Art Deco designs.

For Peter Carl Fabergé, of course, everything careened out of control once World War I began and life as he knew it in Russia effectively ended. A victim of the Russian Revolution, though not physically harmed, he limped along in St. Petersburg evaluating pieces for the new government and resetting stones in old settings. Finally, he fled to Switzerland in 1918 to live out his few remaining days in miserable exile. He died in 1920, a broken man. While his destiny was controlled by others, his works remain as a legacy that bears witness not only to his talent but also to his major role in the sad drama that ended the last tsarist regime. The imperial family was the sun around which everyone he sought as clients revolved, and he may well have kept alive the courtiers' myth of absolute monarchy by plying them with the baubles that became the symbols of excess and a source of their demise. Had there not been a Fabergé or a Rasputin, how history might have been changed!

One force would not have been different, however: world war and unfathomed destruction of the old order. It was enough to change the world forever, and when the last gun had sounded and the ink was dry on the fragile peace, the 19th century and its world of artistic luxury were over. ■

Picture Perfect

Age-appropriate frames breathe new life into 19th-century American masterpieces

The frame is the soul of the painting. —Thomas Cole (American, 1801–1848)

Artists have long understood that frames play an essential role in the display of paintings. A correct pairing is critical, for a frame can significantly enhance or diminish a painting's impact. Yet despite their importance, frames can become a matter of secondary concern, and subject to fickle taste. As a result, it is not uncommon for paintings—even those of fairly recent vintage—to have lost their original frames.

Such was the case with several works in the Cleveland Museum of Art's holdings of 19th-century American painting. The museum began collecting this material in earnest during the mid 1900s, when the modernist movement was dominant and appreciation for highly decorative frames of the Victorian era was in decline. During those years dealers and collectors often disposed of original 19th-century frames, replacing them with the plainer, more streamlined designs then in fashion. Thus, many of our 19th-century American paintings—including some of our most stellar examples—were acquired with unsuitable frames, much to their detriment.

A new frame in antique style adorns Sanford Gifford's *A Home in the Wilderness*, painted in 1866 (Mr. and Mrs. William H. Marlatt Fund; The Butkin Foundation; Dorothy Burnham Memorial Collection, and various donors by exchange 1970.162).





Thomas Eakins's *The Biglin Brothers Turning the Stake* (1873) in its new frame (Hinman B. Hurlbut Collection 1984.1927)

Today, antique frame designs are highly valued for the authentic visual and historical appeal they impart to the paintings of their era. The recent reinstallation of the 19th-century American holdings provided an ideal opportunity to launch a framing initiative, with the dual goals of restoring antique frames still in the collection and, through careful research, securing top-quality antique or replica frames for paintings whose original adornments no longer exist. Working with Eli Wilner & Co., a premier framing specialist, the museum restored or replaced frames on more than a dozen paintings, including key works by Frederic Edwin Church, Thomas Cole, Albert Bierstadt, George Inness, Sanford R. Gifford, Thomas Eakins, and William Merritt Chase. The results are breathtaking.

Perhaps nowhere is the transformation more spectacular than in the case of Church's *Twilight in the Wilderness*, one of the museum's most acclaimed masterpieces. When the work was acquired in 1965, it had been framed with a simple dark wood molding of mid-20th-century manufacture. This presentation, it must be confessed, had over time become something of a scandal in American art circles. After several months of intensive study of Church's framing preferences for works of this size, age, and



subject, an aesthetically and historically appropriate frame dating to the early 1860s was obtained. This wonderful antique frame—a work of art in its own right—has the scale, style, and level of ornament commensurate with the artist's own taste. Furthermore, it harmonizes with the painting remarkably well: the frame's complex design complements the composition's painstaking rendering; its monumentality befits the subject's sublimity.

The cost of the American framing initiative was covered by the museum's reinstallation budget, with one important exception. The museum received a generous gift from four avid aficionados of *Twilight in the Wilderness* (New York City residents who prefer to remain anonymous) who entirely underwrote the acquisition and fitting of its antique frame. The Cleveland Museum of Art is deeply grateful to them for *Twilight's*, at last, gleaming! ■■■

Two views of Frederic Edwin Church's 1860 masterpiece *Twilight in the Wilderness*, with previous frame on the left and the replacement antique frame on the right (Mr. and Mrs. William H. Marlatt Fund 1965.233)

Albert Bierstadt's *Yosemite Valley* from 1866, now paired with a complementary frame (Hinman B. Hurlbut Collection 221.1922)



Big Idea, Miniature Display

The oft-overlooked art form of the portrait miniature gets an innovative presentation in the new galleries

Visitors entering the gallery of British art from the skylit room featuring Antonio Canova's white marble *Terpsichore* might notice an unobtrusive oak case against the left wall. Along the bottom of the case are printed instructions urging visitors to open the doors (and to please close them when finished). Doing so, one discovers inside a display of ten tiny portraits, most oval in shape.

Portrait miniatures, though fairly common, often find themselves stuck between curatorial departments and without a consistent mode of public presentation. Aimee Marcereau DeGalan worked with the museum's curator of European painting and sculpture, Jon Seydl, on the installation of the British galleries, as well as the new display of portrait miniatures. Now curator of collections and exhibitions at the Robert Hull Fleming Museum at the University of Vermont, DeGalan was a postdoctoral research associate in Cleveland for one year. "Portrait miniatures are usually watercolor," she says, "so they're often part of prints and drawings departments—but then they're also decorative objects as many are on ivory and set in jewel-encrusted lockets or lids, so they're frequently housed in decorative arts collections. Or sometimes they're with manuscripts, because most of the earliest miniatures are on vellum. And they're very sensitive to light: they can handle only about five foot-candles, for three-month periods of display. So usually, if you find them on view in the galleries at all, they are in a glass case in a darkened room, back against the wall—which is unlike how most individuals would have originally experienced them."

As DeGalan and Seydl planned the galleries, they sought ways in which this lovely collection could be part of the permanent gallery experience, bearing in mind the dual issues of light sensitivity and display. "After examining some very expensive and not completely satisfying approaches such as lights on automatic timers or visitor-activated lights, we thought of a cabinet with doors to control the light exposure," says DeGalan. "The fixture we built is a replica of an 18th-century cabinet that the English architect and writer Horace Walpole designed and had made for the purpose of displaying his own collection of miniatures." Because the cabinet doors remain closed except when visitors open them briefly to view the miniatures, the total light exposure is very low. In addition, visitors enjoy a genuine low-tech interactive experience. "It's like opening a cabinet of wonders."

The Cleveland Museum of Art is fortunate to have a significant group of miniatures, thanks in large part to the donated collection





The museum's gallery designer Rusty Culp drew up plans for the new display for miniatures, modeled on an 18th-century cabinet that the English architect and writer Horace Walpole designed and had made for the purpose of displaying his own collection of miniatures.

of Edward B. Greene. "Although there certainly are other major museum collections of portrait miniatures," says DeGalan, "among them Cincinnati, the Met, Philadelphia, and the Nelson-Atkins, the Greene collection is unique. He was an astute collector who understood the difference between collecting for an individual and collecting for a museum. Greene—who incidentally was J. H. Wade's son-in-law—knew that he would eventually give his collection to Cleveland, so he involved the museum at an early stage of his collecting, always acquiring the best possible example of an artist's work. And although he sought outside advice from scholars and curators, he was also guided by his own meticulous research and taste. Thus the collection is very personal."

The names of these artists may be unfamiliar to many. "A lot of early miniaturists were jewelers, and others did illuminated manuscripts, because those were the kinds of skills required," DeGalan says. "Originally miniatures were made for kings and queens and important dignitaries, but gradually they were commissioned by wealthy merchants and the middle class as well. Most of the works in the Cleveland collection are of the aristocratic classes." The art form remained popular for nearly three centuries, until the advent of photography in the 19th century offered a more cost-effective method of capturing a keepsake likeness. A new group of miniatures is installed in the cabinet every few months. ■

Highlights Tours

Old Friends in New Spaces

Daily until October 19, then Thursday, Friday, and Saturday at 1:30 in the renovated 1916 building. Meet in the lower education lobby.

Art in Focus Talks

Wednesdays, October 1–November 19, 1:30

Free 45-minute talks on a single work of art or theme in the newly opened permanent galleries. Meet in the lower education lobby.

The John and Helen Collis Lecture

Sunday, October 5, 2:00, Gallery 101

Greek Bronze Statuary: The Birth of the Classical Style. Dr. Carol C. Mattusch, Matthy Professor of Art History, George Mason University

Join us for this annual lecture, which this year focuses on rare and beautiful examples of Greek figural bronzes.

Coffee with a Curator

Wednesdays, October 15–November 5, 10:30–12:00

Enjoy coffee and conversation with University Circle's brightest curators. Over the course of four weeks, you will have the opportunity to view collections, visit labs, and chat with curators from the CMA, Botanical Garden, Museum of Natural History, and Western Reserve Historical Society. Offered through Cuyahoga Community College. Call 216–987–3075 for information and registration. \$50 per session; limit 25.

Art to Go

Note to teachers: Let your class see and touch amazing works of art up to 4,000 years old. Museum staff and trained volunteers visit classrooms, libraries, and community centers to teach students and adults using objects from the Education Collection. Lessons are designed to connect to school curricula with relevance to state standards. Interactive presentations appeal to multiple learning styles. A list of topics, previsit materials, and registration information are available on our web site; click on "Educational Programs" and "For Schools and Teachers." An online calendar lists availability. Presentations are 40 to 50 minutes long and scheduled Monday through Friday, 9:30–2:00. Multiple presentations can be scheduled in one day. Contact Alicia Hudson Garr for more information at 216–707–2163, or call Alice Barfoot to schedule at 216–707–2459.



Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216–707–2458.

School Tours

Welcome back, teachers and students! School tours for our newly reopened permanent collection in the renovated 1916 building begin this month. Our docent-led tours introduce students to art as integral to the human experience. Free; first-come, first-served. Complete the registration form on the web site or direct inquires to Alice Barfoot at abarfoot@clevelandart.org or 216–707–2459.

Educators Academy

UCI Teacher Open House

Thursday, October 2, 5:30–8:30 at the Cleveland Museum of Natural History

Artistic Luxury Teacher Open House

Wednesday, October 22, 5:30–8:30 Explore *Artistic Luxury: Fabergé, Tiffany, Lalique* to connect museum experiences to your curriculum.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216–707–2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

Artistic Luxury

FABERGÉ · TIFFANY · LALIQUE

Exhibition Tours

Beginning October 19, see highlights of the exhibition on Tuesdays and Sundays at 1:30 with exhibition ticket. Meet at exhibition entrance.

Guest Lectures

National and international speakers give greater context to the exhibition.

Emmanuel Ducamp

Fabergé specialist
Sunday, October 19, 2:00
The Franco-Russian Connection and Fabergé around 1900

Dale Hilton

Associate director, Distance Learning
Sunday, November 2, 1:30
Pillars of Society

Janet Zappa

19th-century jewelry specialist
Wednesday, November 5, 6:30
Before Lalique and Tiffany: Jewelry Design, 1850–1900

Joan Rosasco

Lalique specialist
Wednesday, December 3, 6:30
Who Wore Them? Lalique and His Clients

Jeanine Falino

Tiffany specialist
Sunday, December 14, 2:00
Tiffany

Lecture Course

Artistic Luxury: Fabergé, Tiffany, Lalique

This series introduces the three greatest jewelry and luxury goods designers at the turn of the 19th century, whose creations came together at the 1900 world's fair in Paris. Please register at least three days prior to the beginning of class (may be canceled without sufficient registration).

4 Wednesdays, October 22–November 12, 10:30–11:30

\$70, CMA members \$56; individual lectures \$25, CMA members \$18

Oct. 22 1900 Paris World's Fair

Oct. 29 Peter Carl Fabergé

Nov. 5 Louis Comfort Tiffany

Nov. 12 René Lalique

Artist's Dialogue

These two discussions, led by the curators of the exhibition with local jewelry designers Russell Trusso and John Paul Miller, provide a unique opportunity to hear from renowned local artists whose work is directly influenced by the masters featured in *Artistic Luxury*.

Stephen Harrison with Russell Trusso, Sunday, October 26, 1:00

Marjorie Williams and Stephen Harrison with John Paul Miller, Wednesday, December 17, 6:30

All-Day Exhibition Program

A Day of Luxury

Enjoy lectures and tours that complement the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*.

All-day seminar, Friday, October 31, 10:00–4:30; repeated on Saturday, November 8.

\$135, CMA members \$100. Fee includes lunch and parking.

10:00 Welcome and coffee

10:30 Lecture: *Introduction to "Artistic Luxury: Fabergé, Tiffany, Lalique"*

11:30 Audio tour: *Artistic Luxury: Fabergé, Tiffany, Lalique*

12:30 Lunch

2:15 Lecture: *The House of Fabergé*

3:45 Lecture and tour: *The Gem Collection at the Cleveland Museum of Natural History*

Art and Fiction Book Club

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's Ingalls Library and the education division. \$45, CMA members \$35.

The Glitter and the Gold, by Consuelo Vanderbilt Balsan

Wednesdays, October 1–15, 1:30–2:45

Nicholas and Alexandra: The Story That Ended an Empire, by Robert Massie

Wednesdays, November 5–19, 1:30–2:45

College Day

Wednesday, October 29, 10:00–9:00

This special day is reserved for college and university faculty and students! Join us for special lectures by Curator of Decorative Art and Design Stephen Harrison, discounted exhibition tickets, and free tours of the exhibition. For more information call 216-707-2461.

Wade Chapel Tours

Saturdays, October 25 (12:00), November 15 (2:00), December 13 (2:00), and January 10, 2009 (2:00)
Lake View Cemetery
12316 Euclid Avenue, Cleveland

Take advantage of these free special tours of a Louis Comfort Tiffany masterpiece just down the road from the museum on Euclid Avenue. Meet at the Wade Chapel in Lake View Cemetery. Call 216-707-2656 to register at least three days prior to each tour. Limit 45 per date.

Community Arts Around Town

Throughout University Circle in October, see scarecrows created by Community Arts artists for UCI Fall for the Circle. More scarecrows on view all month at Stan Hywet Hall and Gardens; www.stanhwyet.org. At Cleveland Metroparks Zoo's Boo at the Zoo, 5:30–8:30, see puppet displays, Thursdays, October 16 and 23 and Sundays, October 19 and 26, and watch costumed dancers and puppets perform Fridays, October 17 and 24 and Saturdays, October 18 and 25. For Boo at the Zoo tickets and information visit clemetzoo.com.

Lantern Making Workshops

Next month, November 7–23, Community Arts Artistic Director Robin VanLear and her staff lead a series of workshops on batik lanterns. Attend as many sessions as needed; most lanterns will take three or more sessions. Fridays 6:00–8:30 and Sundays 2:00–4:30. Individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Call 216-707-2483 for more information.

Distance Learning

Discover a World of Great Art Right in Your School

Connect with the Cleveland Museum of Art to enrich the study of history, languages, science, math, and the visual arts. Through live videoconferencing, students view art and artifacts from around the world while sharing in two-way conversations with museum educators. Interactive programs, designed for grades K–12, are aligned with national education standards. Most lessons include teacher packets with extension activities. The more than 40 programs range from *A Is for Animal* (grades K–1) to *Tesselation Exploration* (grades 9–12). Questions? 216-707-2468 or www.clevelandart.org/dl.

Families Learning Together

Luxurious Creations

2 Sundays, November 2 and 9, 2:00–3:30

Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. This two-session class provides a deeper level of understanding of the *Artistic Luxury* exhibition through gallery visits, discussion, and hands-on learning. A different project each week focuses on the fantastic, lavish creations of Fabergé, Tiffany, and Lalique. \$20 per person for the series. All children must be accompanied by an adult. Limit 20; advance registration required. Materials and a brief visit to the exhibition included.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.



Make simple lanterns at Holiday CircleFest (pictured above) or create larger and more sophisticated designs in November workshops.

Art Classes for Children and Teens

Many of our galleries have reopened. Each class visits the CMA permanent collection every week and sees the special exhibition. Students can experiment with unusual materials.

Fall Classes

6 Saturdays, October 18–November 22. Most are offered morning and afternoon, 10:00–11:30 or 1:00–2:30.

Art for Parent and Child (age 3), mornings only

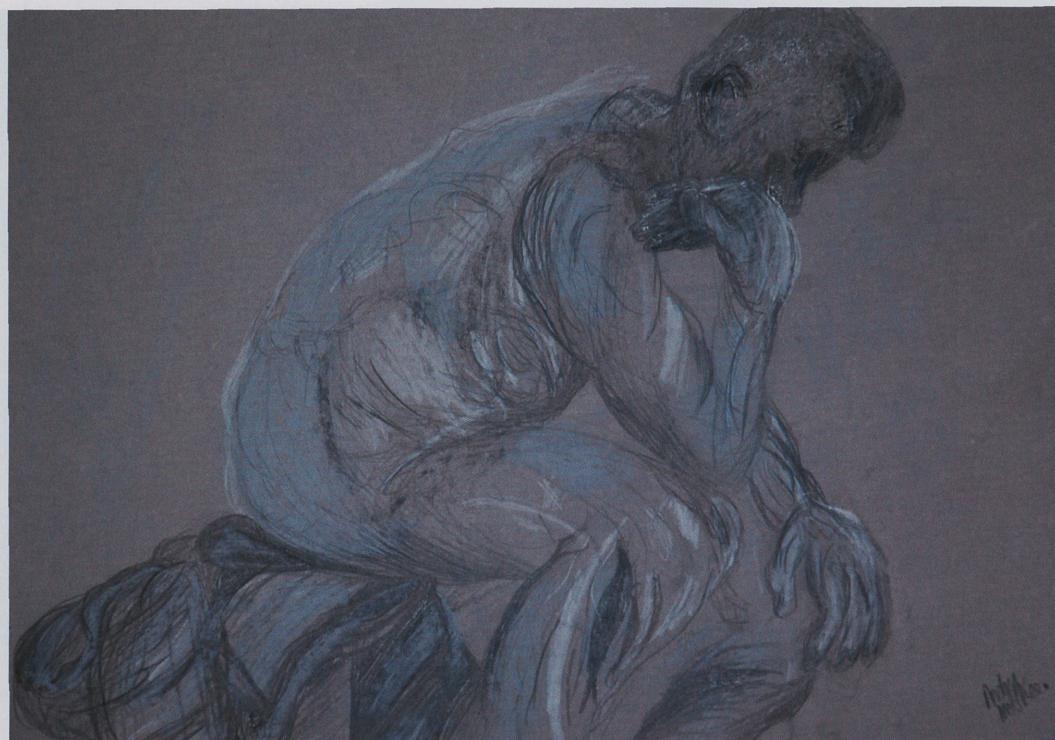
Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum's collection.

More Mini-Masters (ages 4–5)

Exploration, invention, and discovery are encouraged as younger children talk about art, and then work with a variety of materials. Students sharpen small motor and observational skills while having fun.

Shapes and Colors (ages 5–6)

Artists teach us how to use shapes and colors to create art. Young students try color-mixing experiments with paint and pastels. They create shapes from paper, cardboard, and clay.



By Wing or by Paw (ages 6–8)

Come visit our galleries and use your paws to make projects that can soar in the air, roar in the jungle, or skip the path of your imagination.

Learn How to Draw (ages 8–10)

Students learn to look carefully while practicing techniques of shading, line, shape, and texture. A little cartooning is included, too.

From Pencil to Plaster (ages 10–12)

Using art in our newly reopened 1916 galleries for inspiration, students experiment with drawing techniques, explore pattern and color through printmaking, and learn how to make simple cast sculptures.

Teen Drawing Workshop (ages 13–17), afternoons only

Sharpen drawing skills with pencil, charcoal, and pen and ink. Experiment with printmaking as well.

Claymation (ages 10 and up), mornings only

Learn how to create characters from armatures and artist's clay and design background sets. Then use our editing equipment to produce stop-action animation. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera. Limit 10. Advanced assignments for previous students.

Registration and Fees

Classes cost \$72 or \$60 for Family-level members, with a limit of 20 students, except for Art for Parent and Child, which is \$85 (CMA members \$72) and limited to 12 children and 12 adults.

Scholarships

Some scholarships for these classes are supported in part by the following endowment funds: Valentine Bikerman Scholarship Fund, Lydia May Ames, Robert Blank Art Scholarship Fund, Netta Faris, Gilpin Scholarship Fund of Karamu House, Rufus M. Ullman, Mary H. White. With additional support through a grant from the Laub Foundation.

Jewelry Making for Teens

Get Wired!

2 Sundays, November 2 and 9, 2:00–3:30

Learn how to use basic tools and techniques such as wire wrapping, chain making, and beadwork to create your own fun and unusual pin, necklace, bracelet, or earrings. \$40 for the two-session class. Open to ages 12–18. Limit 12; advance registration required. All materials provided.

SAVE THE DATES FOR WINTER SESSION!

6 Saturdays, January 10–February 14, morning or afternoon.

Schedule Change
The Pirates of Penzance, finally
scheduled for Sunday, September

“Superb soloists and ensembles”
—The Plain Dealer

VIVA! & Gala Around Town

Witness the World

Now in its fourth year, the museum's critically acclaimed performing arts and music series kicks off the 2008–9 season this month. Tickets available through the CMA box office by calling 1–888–CMA–0033 or online at www.clevelandart.org/tickets.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

Lura: The Music of Cape Verde

Saturday, October 18, 7:30, Cleveland Museum of Natural History

“The most dynamic performer in World Music today.” —*The Times* (London)

Lura brings the lilting Afro-Latin rhythms of the Cape Verde Islands, made famous by Cesaria Evora, to new and familiar audiences alike. She draws on the islands' pungent blend of trade route cultures that have created a unique musical tradition embracing French Afro-pop, Brazilian rhythms, and earthy traditional African music. \$34, CMA members \$32.

Lura



Coming Next Month

David Krakauer and Klezmer Madness! (Nov. 1) are leaders in the new wave of klezmer, pianist Antonio Pompa-Baldi and special guests (Nov. 12) offer *Artistic Luxury: Music of Opulence and Decadence around 1900* in conjunction with the museum's special exhibition, and the Calder Quartet (Nov. 19) play music of W. A. Mozart, Thomas Adès, and Terry Riley.



The Calder Quartet (November 19)

Gallery Concert

Saturday, October 4, 2:00–4:30

In celebration of the 40th anniversary of the Joint Music Program of Case Western Reserve University and the Cleveland Institute of Music, CMA joins other University Circle venues in hosting free concerts of chamber music. Short programs will be performed during the first-ever reunion of former students.

These programs made possible in part by
 The Ernest L. and Louise M. Gartner Fund
 The P. J. McMyler Musical Endowment Fund
 The Anton and Rose Zverina Music Fund

Promotional support provided by Cleveland.com.

Gabriel Figueroa's Mexico

Four Mexican classics shot by the great cinematographer Gabriel Figueroa (1907–1997), who captured the people and landscapes of his native country in dramatically framed, exquisitely lit black-and-white images. All four are shown in new, restored 35mm prints from the Filmoteca de la UNAM, Mexico City. (Special thanks to José Manuel García.) Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

A Woman in Love (Enamorada)

Wednesday, October 1, 7:00

Directed by Emilio Fernández, with María Félix and Pedro Armendáriz. This stunningly photographed classic from the “golden age of Mexican cinema” has been called a south-

of-the-border *Taming of the Shrew*. It charts the unlikely love affair between an invading Revolutionary general and a feisty, wealthy village woman. (Mexico, 1946, b&w, subtitles, 35mm, 99 min.)

The Pearl

Wednesday, October 15, 7:00

Directed by Emilio Fernández, with Pedro Armendáriz. The life of a poor Mexican fisherman is changed when he finds an enormous pearl. John Steinbeck adapted his own story for this pictorial stunner from the fabled director/cinematographer team of Fernández and Figueroa. (Mexico, 1947, b&w, subtitles, 35mm, 85 min.)

Nazarín

Wednesday, October 22, 7:00

Directed by Luis Buñuel, with Francisco Rabal. This wry “pilgrim’s progress” by a celebrated athe-



ist and anarchist tells of a young priest whose efforts to live a pure Christian life spark nothing but hostility, indifference, and confusion. (Mexico, 1959, b&w, subtitles, 35mm, 94 min.)

Macario

Wednesday, October 29, 7:00

Directed by Roberto Gavaldón. This beloved fantasy, based on a story by B. Traven, was the first

Mexican film nominated for the Best Foreign Language Film Oscar. It tells of a poor, hungry Mexican woodcutter who happens upon a turkey dinner, all for himself, one Day of the Dead. But before he can enjoy his feast, he is joined by three uninvited guests—God, the Devil, and Death—who want to share in his windfall. (Mexico, 1960, b&w, subtitles, 35mm, 91 min.)

Doctoberfest

A monthlong festival of acclaimed new documentary films, all exclusive Cleveland premieres. Admission to each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

All in This Tea

Friday, October 3, 7:00

Saturday, October 4, 1:30

Directed by Les Blank and Gina Leibrecht. The latest in Les Blank’s long line of films about food finds the ethnographer traveling to China to explore the world of tea and its cultivation and appreciation. “Delicious . . . Manages a harmonious blend of themes and subjects in its brisk running time.” —*The New York Times*. (USA, 2007, color, Beta SP, 70 min.)

A Jihad for Love

Saturday, October 4, 3:00

Wednesday, October 8, 7:00

Directed by Parvez Sharma. Filmed over 5½ years in 12 countries, this survey of gay and lesbian Muslims around the world is the first documentary to look at homosexuality and Islam. “Brave . . . Eye-opening!” —*New York Magazine*. (USA/Britain/France/Germany/Australia, 2007, color, subtitles, Beta SP, 81 min.)

Operation Filmmaker

Friday, October 10, 7:00

Sunday, October 12, 3:15

Directed by Nina Davenport, with Liev Schreiber. When a young Iraqi’s dream of becoming a filmmaker is destroyed by U.S. bombs, American actor and director Liev Schreiber invites the 25-year-old to be an assistant on a movie he is shooting in the Czech Republic. But Schreiber’s benevolence backfires when the young intern proves volatile and difficult—not unlike the war in his home country. (USA, 2007, color, Beta SP, 95 min.)

Wonders Are Many: The Making of Doctor Atomic

Sunday, October 12, 1:30

Directed by John Else, with John Adams and Peter Sellars. This documentary chronicles the creation of *Doctor Atomic*, an opera about J. Robert Oppenheimer and the atom bomb that was composed by John Adams, directed by Peter Sellars, and premiered by the San Francisco Opera in 2005. (USA, 2007, color, 35mm, 92 min.)

Louise Bourgeois: The Spider, the Mistress and the Tangerine

Friday, October 17, 7:00

Sunday, October 19, 1:30

Directed by Marion Cajori and Amei Wallach, with Louise



Louise Bourgeois

Bourgeois. The celebrated French-born, 96-year-old American painter and sculptor—the subject of a career retrospective at the Guggenheim Museum in New York this year (some of her iconic spiders came to Cleveland in 2002)—is profiled in this new movie that was shot between 1993 and 2007. (USA, 2008, color, Beta SP, 99 min.)

Chris & Don. A Love Story

Friday, October 24, 7:00

Sunday, October 26, 1:30

Directed by Guido Santi and Tina Mascara, with John Boorman, Leslie Caron, et al. The 30+ year relationship between writer Christopher Isherwood (whose book *Berlin Stories* was the basis for *Cabaret*) and much-younger portrait painter Don Bachardy is brought vividly to life via contemporary recollections, archival film footage, home movies, diary excerpts, reenactments, and animations in this joyous, life-affirming film, one of the most acclaimed movies of the year. (USA, 2007, color, Beta SP, 90 min.)

Schedule Change

The Pirates of Penzance, originally scheduled for Sunday, September 28 at 1:30, will now show on Saturday, September 27 at 1:30.

October 2008

\$ Admission fee

R Reservation required

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
1 Highlights Tour 1:30 The John and Helen Collis Lecture 2:00 Free T	2 Art in Focus Gallery Talk 1:30 A French 18th-Century Tureen Book Club Begins 1:30-2:45 R \$ Film 7:00 A Woman in Love (Enamorada) \$	3 Highlights Tour 1:30 Collections in Focus 2:00-3:30 Louis Comfort Tiffany R \$ Educators Academy 5:30-8:30 UCI Teacher Open House Tour	4 Highlights Tour 1:30 Film 1:30 All in This Tea \$ Gallery Concerts 2:00-4:30 CWRU/CIM Joint Music Program Film 3:00 A Jihad for Love \$			
5 Highlights Tour 1:30 The John and Helen Collis Lecture 2:00 Free T	6 Closed	7 Highlights Tour 1:30 Nia Coffee House 6:00 at Coventry Library	8 Art in Focus Gallery Talk 1:30 Pieter de Hooch's "The Music Party" Film 7:00 A Jihad for Love \$	9 Highlights Tour 1:30	10 Highlights Tour 1:30 Cafe Bellas Artes 6:30-8:30 Music and poetry Film 7:00 Operation Filmmaker \$	11 Highlights Tour 1:30
12 Highlights Tour 1:30 Film 1:30 Wonders Are Many: The Making of Doctor Atomic \$ Film 3:15 Operation Filmmaker \$	13 Closed	14 Highlights Tour 1:30	15 Art in Focus Gallery Talk 1:30 El Greco in Toledo Coffee with a Curator 10:30-12:00 R \$ Film 7:00 The Pearl \$	16 Highlights Tour 1:30 Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Puppets on display as part of Boo at the Zoo	17 Highlights Tour 1:30 Members Preview Day 2:00-5:00 Artistic Luxury Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Dancers and puppets perform as part of Boo at the Zoo Film 7:00 Louise Bourgeois: The Spider, the Mistress and the Tangerine \$	18 Members Preview Day 10:00-5:00 Artistic Luxury Highlights Tour 1:30 Fall Museum Art Classes Begin R \$
19 Tour 1:30 Artistic Luxury T Film 1:30 Louise Bourgeois: The Spider, the Mistress and the Tangerine \$ Lecture 2:00 Fabergé. Emmanuel Ducamp Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Puppets on display as part of Boo at the Zoo	20 Closed	21 Tour 1:30 Artistic Luxury T Nia Coffee House 6:00 at Coventry Library	22 Art in Focus Gallery Talk 1:30 Charles Meynier Paintings of Muses Educators Academy 5:00-8:30 Artistic Luxury Tracking Tiffany 2:00-3:30 Ingalls Library R \$ Artistic Luxury Talk 10:30-11:30 1900 Paris World's Fair. Stephen Harrison, exhibition curator R \$ Film 7:00 Nazarín \$	23 Highlights Tour 1:30 Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Dancers and puppets perform as part of Boo at the Zoo	24 Highlights Tour 1:30 Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Dancers and puppets perform as part of Boo at the Zoo Film 7:00 Chris & Don. A Love Story \$	25 Highlights Tour 1:30 Wade Chapel Tour 12:00 at Lake View Cemetery R Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Dancers and puppets perform as part of Boo at the Zoo
26 Artist Dialogue 1:00 Russell Trusso Tour 1:30 Artistic Luxury T Film 1:30 Chris & Don. A Love Story \$ Community Arts Event 5:30-8:30 at Cleveland Metroparks Zoo. Puppets on display as part of Boo at the Zoo	27 Closed	28 Tour 1:30 Artistic Luxury T	29 College Day 10:00-9:00 Artistic Luxury Talk 10:30-11:30 Peter Carl Fabergé. Barbara Kathman R \$ Art in Focus Gallery Talk 1:30 Early American Painting and Decorative Arts Research Roadshow 7:00-8:30 Ingalls Library R \$ Film 7:00 Macario \$	30 Highlights Tour 1:30	31 Highlights Tour 1:30 All-Day Exhibition Program (repeats Nov. 8) 10:00-4:30 A Day of Luxury R \$	



THE CLEVELAND MUSEUM OF ART

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Exhibitions

At the Museum

Artistic Luxury: Fabergé, Tiffany, Lalique

October 19, 2008–January 18, 2009

Just over 100 years ago, three of history's greatest designers, Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique, engaged in a spirited rivalry that drove each to attain unsurpassed heights in the creation of jewelry and luxury goods. In this opulent exhibition, see their greatest masterworks reunited for the first time since the legendary 1900 world's fair in Paris.

Artistic Luxury is organized by the Cleveland Museum of Art. This exhibition is presented through the generous support of National City. The Cleveland Museum of Art gratefully acknowledges the Citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Generous support for the exhibition catalogue has been provided by a grant from The Tiffany & Co. Foundation.

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World Tour

Monet to Dali: Modern Masters from the Cleveland Museum of Art

October 12, 2008–January 18, 2009
at the Detroit Institute of Arts

RIGHT: *Imperial Pansy Egg*, 1899.
House of Fabergé. Nephrite, silver gilt, enamel, rose-cut diamonds.
Private collection

COVER: *Cattleya Orchid Hair Ornament*, c. 1903–1904. René Lalique.
Carved ivory, horn, gold, enamel on gold, diamonds. Private collection

